

1.7



NATIONAL CURRICULUM FRAMEWORK 2005

POSITION PAPER

NATIONAL FOCUS GROUP ON

ARTS, MUSIC, DANCE AND THEATRE

**S.C.E.R.T., W.B.
N.C.F. '2005**

**Position Paper
Code no. 006**

1.7

POSITION PAPER

NATIONAL FOCUS GROUP

ON

ARTS, MUSIC, DANCE AND THEATRE



**राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING**

ISBN 81-7450-562-8

First Edition

March 2006 Chaitra 1928

PD 5T BS

© **National Council of Educational
Research and Training, 2006**

Rs. 25.00

Printed on 80 GSM paper with NCERT
watermark

Published at the Publication Department
by the Secretary, National Council of
Educational Research and Training, Sri
Aurobindo Marg, New Delhi 110 016 and
printed at Bengal Offset Works, 335, Khajoor
Road, Karol Bagh, New Delhi 110 005

ALL RIGHTS RESERVED

- ☐ No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior permission of the publisher.
- ☐ This book is sold subject to the condition that it shall not, by way of trade, be lent, re-sold, hired out or otherwise disposed of without the publisher's consent, in any form of binding or cover other than that in which it is published.
- ☐ The correct price of this publication is the price printed on this page. Any revised price indicated by a rubber stamp or by a sticker or by any other means is incorrect and should be unacceptable.

OFFICES OF THE PUBLICATION DEPARTMENT, NCERT

NCERT Campus
Sri Aurobindo Marg
New Delhi 110 016

108, 100 Feet Road
Hosdakere Halli Extension
Banashankari III Stage
Bangalore 560 085

Navjivan Trust Building
P.O. Navjivan
Ahmedabad 380 014

CWC Campus
Opp. Dhankal Bus Stop
Panihati
Kolkata 700 114

CWC Complex
Maligaon
Guwahati 781 021

Publication Team

Head, Publication Department	: P. Rajakumar
Chief Production Officer	: Shiv Kumar
Chief Editor	: Shweta Uppal
Chief Business Manager	: Gautam Ganguly
Assistant Editor	: Bijnan Sutar
Production Officer	: Arun Chitkara

Cover and Layout
Shweta Rao

EXECUTIVE SUMMARY

The need to integrate art education in the formal schooling of our students now requires urgent attention if we are to retain our unique cultural identity in all its diversity and richness. For decades now, the need to integrate arts in the education system has been repeatedly debated, discussed and recommended and yet, today we stand at a point in time when we face the danger of losing our unique cultural identity. One of the reasons for this is the growing distance between the arts and the people at large. Far from encouraging the pursuit of arts, our education system has steadily discouraged young students and creative minds from taking to the arts or at best, permits them to consider the arts to be 'useful hobbies' and 'leisure activities'. Arts are therefore, tools for enhancing the prestige of the school on occasions like Independence Day, Founder's Day, Annual Day or during an inspection of the school's progress and working etc. Before or after that, the arts are abandoned for the better part of a child's school life and the student is herded towards subjects that are perceived as being more worthy of attention.

General awareness of the arts is also ebbing steadily among not just students, but their guardians, teachers and even among policy makers and educationalists. During a child's school life each student is given information about different subjects such as history, literature, sciences etc. and they are then able to make a choice of whether they would like to specialize in different streams of learning such as humanities, science or commerce. If the child is not given any exposure to the arts we are not giving the child the option to study arts at higher secondary stage.

Furthermore, we now live in times where our perception of arts stems from what we see and hear around us in the name of arts. Our young people are constantly bombarded with visuals from the worst of Bollywood, songs and accompanying music videos that titillate, and even exonerate violence and hatred. Art in schools is often equated with sketches of Disney cartoon characters such as Mickey Mouse or Donald Duck, and theatre becomes a re-enactment of television soaps. Even schools and school authorities encourage arts of this nature and take pride in putting up events that showcase songs and dances and plays that border on vulgarity. In this climate of ignorance and lack of awareness regarding the richness and diversity of the arts in India, we can no longer afford to ignore the importance of the arts and must concentrate all possible energies and resources towards creating cultural and artistic awareness amongst the students of the country before we come to the sorry realization that we are a culturally illiterate society.

Arts in India are also living examples of its secular fabric and cultural diversity. An understanding of the arts of the country will give our youth the ability to appreciate the richness and variety of artistic traditions as well as make them liberal, creative thinkers and good citizens of the nation. Arts will enrich the lives of our young citizens through their lifetime, not merely during their school years.

During the discussions of this Focus Group over the past several weeks we have observed the following broad responses to our determined recommendation to make art education an integral and compulsory component of the school curriculum at par with any other subject:

- There seems to be virtually no opposition to the idea of making arts an important component of learning more as an extra curricular activity, but there is considerable suspicion and opposition to the idea of making it a subject that every student must study much in the manner that a child studies math, geography, history or other subjects.
- Many have said that the “fun” of learning will be lost if music, dance, arts and theatre to be a part of the school curriculum.
- Others are of the opinion that arts are important for the personality development of a child, but must not be pursued in school. Those who have an aptitude for the arts must pursue them outside the school system and of their own free will.

Repeated recommendations for integrating arts education in the school curriculum have not been implemented so far, and if we continue to relegate the arts as a mere extra curricular activity, or as a tool to teach other subjects, we may face the prospect of further artistic and cultural ruin. If, arts education is not introduced as a subject in school curriculum, it will continue to be an amusing, entertaining fringe activity alone, to be indulged in if and when there is time to spare from other more ‘useful’ activities. Students will not be aware of the rich and varied artistic traditions in the country, of the vibrant and ever evolving nature of creative arts, and will continue to learn only the occasional song or dance of dubious worth.

This group realizes the challenges facing the introduction of arts education as a subject in mainstream curriculum, and submits the following recommendations with the knowledge that these are but the first steps towards ensuring that India can and will be a country that respect, protects and propagates its artistic traditions. We have started an ongoing process, which we hope will be enriched and taken further by the inputs from different sources.

Broadly speaking, this Focus Group strongly recommends the following steps:

- Arts education must become a subject taught in every school as a compulsory subject (up to class X) and facilities for the same may be provided in every school. The four main streams covered by the term arts education are music, dance, visual arts and theatre. Special emphasis may be given to Indian traditional arts, which currently face the threat of being drowned out by so called mainstream and popular arts.
- Teacher education and orientation must include a significant component that will enable teachers to efficiently and creatively include arts education.
- School authorities must acknowledge in practice that arts are to be given significance in the curriculum and not just restricted to being so-called entertaining or prestige-earning activities. They must permit and actively encourage students to study the arts.
- Public campaign and advocacy to promote arts education as a relevant subject must be

undertaken. The mind set of guardians, school authorities and even policy makers needs to be jolted to accept that the arts will enrich the development of our young minds.

- Emphasis should be given on learning than teaching in arts education and teachers should have participatory and interactive approach rather than instructive.
- Resources for research development and training must be allocated. More material on arts education should be made available for arts education teachers including electronic media aids.
- The group also recommended that there should be a unit of arts education having faculty in different areas of arts to empower the teachers, states and develop materials.

MEMBERS OF NATIONAL FOCUS GROUP ON ARTS, MUSIC, DANCE AND THEATRE

Ms. Shubha Mudgal (Chairperson)

39 B MIG Flats
Motia Khan, Paharganj
New Delhi – 110 055

and

4, Ganesh Bhawan
11th Road, Khar (W)
Mumbai – 400 052

Members

Mr. Feisal Alkazi

S-268, Greater Kailash II
New Delhi – 110 048

Ms. Maya Rao

A-30, Friend's Colony (East)
New Delhi – 110 065

Dr. Prabhjot Kulkarni

Principal
Maharishi Valmiki College of Education
Geeta Colony
Delhi – 110 092

Prof. Bhuleshwar Mate

Dean, School of Humanities
Department of Fine Arts
Assam University, Dorgakona
Silchar – 788 011
Assam

Dr. Suneera Kasliwal

Reader, Faculty of Music
University of Delhi
Delhi – 110 007

Prof. C.V. Chandrashekhar

E-51, Fort Indraprastha
45, Kalashetra Road, Thiruvannamipur
Chennai – 600 041, Tamil Nadu

Prof. Gulam Mohammad Sheikh

B-7, Niharika Bungalow
Pratapganj, Vadodara – 390 002, Gujarat

Mr. E.A. Rasheed

Principal
Govt. Raja Ravi Verma College of
Fine Arts
Mavelikara, Alapuzha – 690 101, Kerala

Ms. Prerana Shrimali

C-7, Ground Floor
Delhi Police Apartments
Mayur Vihar Phase I
Delhi – 110 091

Prof. Manisha P. Patil

F-3, 'Sai Visawa' Apts
6, Nawab Layout, Tilaknagar
Nagpur – 440 010, Maharashtra

Ms. Rati Basu

Teacher

Patha Bhawan, Visva Bharati

Shantiniketan – 731 235

West Bengal

Mr. Ashok Ranade

7 Gyan Devi

Shahitya Sahwas, Kala Nagar

Kelkar Marg, Mumbai – 400 051

Maharashtra

Dr. Sunil Kumar

Reader

Department of Elementary Education (DEE)

NCERT, Sri Aurobindo Marg

New Delhi – 110 016

Dr. Jyotsna Tiwari (Member Secretary)

Lecturer in Art Education

Department of Education in Social Sciences and

Humanities (DESSH), NCERT

Sri Aurobindo Marg

New Delhi – 110 016

Invitees:**Dr. Ashish Ghosh****Mr. Girish Joshi****Dr. Pawan Sudheer****Dr. Asha Singh****Dr. Tripurari Sharma****Mr. Suwarn Rawat****Ms. Amrita Lall****Ms. Preeti Bhatnagar****Ms. Sanju Jain****Dr. Suchita Raut****Dr. Sushma Srivastava****Mrs. Neela Sarkar****Ms. Jayalaxmi Eshwar****Ms. Geetha Chandran****Mr. Keval Arora****Ms. Maloyshree Hashmi**

CONTENTS

Executive Summary ...iii

Members of National Focus Group on Arts, Music, Dance, and Theatre ...vi

1. ART EDUCATION IN SCHOOLS : AN OVERVIEW ...1
2. STATUS OF TEACHING – LEARNING AND EVALUATION OF ART EDUCATION ...3
3. AIMS OF ART EDUCATION : A VISION FOR THE FUTURE ...4
 - 3.1 Pre-primary Stage ...5
 - 3.2 Primary Stage ...5
 - 3.3 Upper Primary Stage ...5
 - 3.4 Secondary Stage ...6
 - 3.5 Higher Secondary Stage ...7
4. ART EDUCATION AND ITS INTEGRATION IN SCHOOL CURRICULUM ...7
 - 4.1 Learning through the Arts: Integration of Arts in Education (Stage-wise) ...9
5. CURRICULUM OF ART EDUCATION ...9
 - 5.1 Pre-Primary Stage ...9
 - 5.2 Primary Stage ...11
6. CURRICULUM OF VISUAL ARTS ...12
 - 6.1 Upper Primary Stage ...12
 - 6.2 Secondary Stage ...15
 - 6.3 Higher Secondary Stage ...17
7. CURRICULUM OF PERFORMING ARTS ...18
 - 7.1 Drama ...18
 - 7.2 Music ...25
 - 7.3 Dance ...26
 - 7.4 Time Allocation ...28

1. ART EDUCATION IN SCHOOLS: AN OVERVIEW

There is a lack of mediation and creativity everywhere, especially in schools. The arts are missing from our lives and we are giving way to violence.

Yehudi Menuhin

Since independence, various policy documents of the government have mentioned art education as an area of immense importance for the overall development of students. As early as 1952-53, the report of the then Education Commission emphasised the "release of creative energy among the students so that they may be able to appreciate cultural heritage and cultivate rich interests, which they can pursue in their leisure and, later in life". This has been described as one of the main functions of secondary education, which recommends that subjects such as art, craft, music, dance, etc. should be provided a place of honour in the curriculum.

It was further recommended that every high school student should take one craft, which is considered to be necessary at this stage; every student should devote some time to work with the hands and attain a reasonably high standard of proficiency in one particular craft, so that, if necessary, they may support themselves by pursuing it. But it is not on economic grounds only that this recommendation was made. By working with the hands, the adolescent learns the dignity of labour and experiences the joy of doing constructive work. There is no greater educative medium than making, with efficiency and integrity, things of utility and beauty. It develops practical aptitudes, facilitates clarity of thinking, provides an opportunity for cooperative work and thus enriches the personality of the student.

The Kothari Commission Report of 1964-66 emphasised that in an age which values discovery and invention education for creative expression acquires added significance. "Adequate facilities for the training of teachers in music and the visual arts do not exist. The neglect of the arts in education impoverishes the educational process and leads to a decline of aesthetic tastes and values." It recommended the Government of India to appoint a committee of experts to survey the present situation of art education and explore all possibilities of its extension and systematic development. It also recommended the establishment of Bal Bhavans in all parts of the country with substantial support from the local community. Another recommendation was Arts departments at the university level should be strengthened and research in these fields should be encouraged.

As a result, in 1966 the Governing Body of the NCERT appointed a committee under the Chairmanship of Shri K.G. Saiyidain to examine the whole question of improvement of art education in schools. The Committee submitted its report in 1967 with a set of recommendations emphasizing the aims and objectives of teaching art in schools, the critical role of art education in achieving the main educational goal, and the necessity of art education at all stages of education starting from the pre-primary stage. Its recommendations include planning of art education on a much broader basis and training of art teachers by teacher training institutes of the universities, so that after completion of courses at the art schools the students can be admitted to professional training in art education at these institutes for becoming trained art teachers for upper primary and secondary stages. The Committee recommended to introduce art education departments in teacher training institutes of the

universities. It also recommended that NCERT too should have an art education department at the earliest.

The National Policy of Education 1986 emphasized fostering among students an understanding of the diverse cultural and social systems of the people living in different parts of the country as an important objective of school education. As a follow up of the 1986 Policy, the Program of Action, 1992, gives “an illustrated view on the cultural perspective interlinking education and culture in order to promote the process of child personality development particularly in terms of discovering the inherent potentialities of the child”. Right from the pre-primary stage to the highest level of formal education, a programme of action was formulated. Mutual participation, use of inexpensive and relevant material for cultural exposure, promotion of the concept of cultural neighbourhood involving active participation of the community, reform of the curriculum, motivation of teachers, and efforts to encourage the young generation to participate in cultural and allied activities were some of the important features of this document.

All the three previous National Curriculum Frameworks (NCFs) of 1975, 1988, and 2000 emphasized art education by defining its aims and objectives in the school curriculum. The teaching of the different arts—dance, music, painting, etc.—should be based on the same fundamental principle of providing students opportunities for perfecting their own capacities and helping and encouraging them in the process. There was a paradigm shift in the objective of art education from dignity of labour by working on crafts to developing aesthetic sensibility and free expression.

These NCFs recommended that “Art education programme should concentrate on exposing the learner

to folk arts, local specific art and other cultural components, leading to an awareness and appreciation of our national heritage. Activities and programmes and themes should also be chosen and designed so as to promote values related to other core components like India’s common cultural heritage, history of freedom movement and protection of environment.” Learning by doing and a wide exposure to art forms is a must for self-expression and widening of the learner’s own experience. Art education should not be fragmented. It should adopt an integrative approach at all stages up to Class X.

In 1992, a committee was set up under the Chairmanship of Prof. Yash Pal to “look into the ways and means to reduce the load of curriculum on students and at the same time improve the quality of learning including capability for life-long self-learning and skill formulation”. This committee brought out a set of recommendations in the form of a report, the crux of which was “learning without burden”. However, practically the burden increased, leaving little scope for self-expression and creativity.

India is not the only country where this problem of art education exists. This is a worldwide phenomenon, which was taken up by UNESCO in the year 2000 with an appeal by the Director-General for promotion of art education and creativity at school level as part of development of a culture of peace. In his address he said:

A more balanced kind of education is now needed, with scientific, technical and sports disciplines, the human sciences and art education placed on an equal footing at the different stages of schooling, during which children and adolescents must be able to accede to a learning process that is beneficial, more broadly, to their intellectual and emotional balance. In that respect play activities, as a vital form of creativity, are one of the factors that deserve to be encouraged in the teaching

of the arts. Arts teaching should stimulate the body as well as the mind. By setting the senses in motion, it creates a memory, which sharpens the sensitivity of the child and makes him or her more receptive to other forms of knowledge, notably scientific knowledge. Furthermore, it develops individuals' creative faculty and directs their aggressiveness towards the symbolic object of their choice.

2. STATUS OF TEACHING-LEARNING AND EVALUATION OF ART EDUCATION

In the previous pages we have seen that almost all the documents on school education laid an emphasis on the importance of teaching of art education. At the same time it had been given a secondary treatment by the schools, teachers, parents, school management and finally by the students who otherwise enjoy art related activities. The present status of art education has become worst from bad in the last few decades.

There are several reasons for the present status of art education. An ongoing study of NCERT, An In-depth Study of Teaching-Learning Practices and Evaluation Procedure in Art education, observes that all children enjoy creativity in their earlier stage of education but by the time they reach class VI, they start losing interest in art education.

One of the major reasons why art education has been a neglected area in the majority of schools is placing too much emphasis on the core subjects, which have a formalised procedure for assessment throughout the year including tests and exams. Since the assessment of art education is not reflected in the marks secured by students, neither teachers nor students, not even schools, take it seriously.

Another major problem is the lack of trained teachers for teaching art education subjects. Art education teachers who have undergone training in

Suggestions for improvement in the status of arts education in schools:

- Arts education should be made compulsory up to Class X.
- Non-examination based process oriented evaluation should be done
- Arts education should be an enjoyable, experiential learning process for free expression of children.
- Schools should provide time, space and resources for arts education activities within and outside the school.
- More awareness needs to be created regarding arts education among different beneficiaries.
- Clear guidelines should be provided to schools and teachers for effective implementation of various dimensions of arts education curriculum.
- Teacher education and orientation at different levels needs a drastic change.
- Trained and specialized teachers should take arts education classes from upper primary stage onwards.

various visual and performing arts in art colleges for four or six years have very little to do with art education in school, let alone methods of teaching art in schools. They are trained in their own disciplines but not as educators; they lack training in methods of teaching art to children in the age group of 10 to 15 years. The teacher being the vehicle of children's education, there is a need for the teacher to understand children's psychology and

to be aware of the pedagogy and teaching methodology for art education. Art education is an activity-based subject, which does not require a textbook, and this makes the role of teacher all the more important. They have to be more alert, innovative, and creative than any other teacher.

Another reason why art education is languishing is lack of awareness about career options in art among students as well as teachers. Teachers should be able to link art education with professional training and apprise the students of avenues of developing these as a career for their livelihood in future. The art teacher should be able to convince the school administration, parents, and students of the various aspects of art education which students can apply in their day-to-day life either as artists or as connoisseurs.

3. AIMS OF ART EDUCATION: A VISION FOR THE FUTURE

Literature, music, and the arts, all are necessary for the development and flowering of a student to form an integrated total personality.'

Rabindranath Tagore

Art education may be perceived as a tool for development of aesthetic sensibility among learners to enable them to respond to the beauty in colour, shape, form, movement, and sound. Art education and appreciation of one's cultural heritage may go side by side and reinforce the understanding of each other.

The inclusion of art education in the curriculum of school education as a compulsory subject up to Class X has certain important objectives apart from contributing significantly to the overall development of the child's personality. Art

education enables students to fully experience the joy of teaching-learning. It enables them to fully appreciate and experience the beauty of the universe and helps in their healthy mental development. Other objective of art education are to bring children closer to their environment, to teach them about their cultural heritage, and to inculcate in them respect for each other's work.

The experience gained earlier could be further strengthened at the secondary stage by enduring participation of all children in activities related to music, dance, drama, drawing and painting, puppetry, traditional arts and crafts, health and physical fitness, etc. The National Curriculum Framework for School Education, 2005, hopes that experiences gained by learners at primary stage in the area of fine arts will not only develop enough motivation and interest among them to pursue the various forms of art in the next stage of school education, but also develop aesthetic sensibility and respect for tradition and heritage in them.

Unfortunately, our education system has not duly recognized what great educationists and philosophers of India like Sri Aurobindo have said: Plato in his Republic has dwelt with extraordinary emphasis on the importance of music in education; as is the music to which a people is accustomed, so, he says in effect, is the character of that people. The importance of painting and sculpture is hardly less. The mind is profoundly influenced by what it sees and, if the eye is trained from the days of childhood to the contemplation and understanding of beauty, harmony and just arrangement in line and colour, the tastes, habits and character will be insensibly trained to follow a similar law of beauty, harmony and just arrangement in the life of the adult man....

3.1 Pre-primary Stage

The visual and performing art forms should be taught in a fully integrated manner at the pre-primary stage. All subjects should be taught through drawing, painting, clay modelling, role-play, dance, story telling, singing, etc. The main objectives of teaching through art education should be the same as those of general education.

The learning experience for the children at this stage should be joyful and should not burden them with a heavy curriculum. They should be taught about their environment, the basic values applicable

Objectives at the Pre-primary Stage

- Experience joy/enjoyment
- Arouse in the child certain elementary sensitivities towards its environment;
- Help children learn through playing freely with natural materials such as clay, sand, flower, leaves, etc.
- Help children learn through movement and sound by singing and dancing together and by exposure to natural environment to participate in the joy of sensing colours, forms, and rhythms

in day-to-day life, etc. The emphasis at this stage should be on free expression by the child.

At the pre-primary stage, the major objective of teaching through art forms is also to develop all the five senses of the child. This area of the curriculum should provide for experiences and activities that will contribute to all-round development of children's personality and should

Objectives at the Primary Stage

- Experience joy/enjoyment
- Make children conscious of the good and the beautiful in their environment, including their classroom, school, home, and community, through an integrated learning approach that they enjoy
- Make children express freely their ideas and emotions about different aspects of life
- Develop all the senses of the child through observation, exploration, and expression

be commensurate with their level of development. Specifically, the experience of learning through music, drama, drawing, painting, and clay modelling should be soothing to the child. The selection of stories and anecdotes should be such that they play an effective role in strengthening the child's curiosity, imagination, and sense of wonder.

3.2 Primary Stage

At the primary stage, the orientation should be towards art as a medium of self-expression. Art education should be aimed at promoting self-expression, creativity, sense of freedom, and, thus, psychological health.

3.3 Upper Primary Stage

The experiences gained by learners at the primary stage in the area of fine arts would have developed enough motivation and interest among them in the subject. The curriculum at upper primary and secondary stages needs to aim at developing learner's

Objectives at the Upper Primary Stage

- Experience joy/enjoyment
- Enable learners to *appreciate* different art forms and distinguish them
- Develop an *insight* towards sensibility and aesthetic appreciation
- Integrate the *knowledge of art* with daily life and also with other subjects
- Make learners more *creative*
- Make learners *conscious* of the rich cultural heritage of the nation

awareness and interest in a wide variety of arts both at the classical and folk level so that the learner is both the performer and the recipient of the performance. Art education can provide the most satisfying medium of creative expression which has to be given due importance in the best interest of the society.

At the upper primary stage, art education should emphasise enlarged cultural activities, mainly through students' own participation, community help, and building up of certain core facilities.

3.4 Secondary Stage

The secondary stage is apt for refining aesthetic sensibilities and promoting social values through projects on conservation of the natural and cultural heritage and through opportunities for studying Indian culture, working with artists/artistes of the community, organizing festivals and celebrations of the community at large, display of physical environment and surrounding landscape. Art education at this stage should comprise study of visual and aural resources

and their exploration; projects to promote creative expression and exhibition of works in visual and aural forms; inter-group inter-school art activities; study trips and interaction with artists in the community; and exploration of traditional art forms including theatrical arts of the community and neighbourhood.

Objectives at the Secondary Stage

- Experience joy/enjoyment
- Introduce the student to new media and techniques and their use for creative expression and for making objects of common use
- Provide opportunities for developing awareness about folk arts, local specific arts, and other cultural components leading to an appreciation of national heritage and cultural diversity
- Enable students to use their artistic and aesthetic sensibilities in day-to-day life
- Get acquainted with the life and work of the local artists
- Develop creative expression through locally available material with the help of community
- Refine the sense of appreciation of the beauty of nature and the basic elements of art forms

Activities, programmes, and themes should also be chosen and designed to promote values related to India's common cultural heritage, history of freedom movement, and protection of environment. Learning by doing and a wide

exposure to art forms is a must for self-expression and broadening of the learner's own experience.

Curriculum at this level is differentiated and specialized and art education too should be treated as a specialized subject. At the secondary stage, the orientation of art education should be *art as a way of knowing*.

Art education provides students non-verbal ways of learning about and interacting with the world. Art becomes a means of creating meaning and knowledge construction. Artistic expression is used as a process of inquiry and exploration of the

Objectives at the Higher Secondary Stage

- Attain proficiency in the art form
- Prepare for pursuing professional art courses
- Identify works of different artists and performers from their own region, country, and the world through art history
- Develop their own modes of expression after experimenting with different media
- Retain enjoyment in the arts

social realities, world of things, world of ideas, world of emotions, and world of imagination. Art education at this stage would involve use of media and materials of the artists.

3.5 Higher Secondary Stage

This stage has the maximum challenges. Only a small percentage of school-going student population reaches this tertiary level. For classes XI–XII, the orientation of art education would be arts as a discipline.

Art education for pursuing art as a discipline means using it as a vehicle for exploring the community's cultural heritage, learning the language of aesthetics, criticism, and art history, exploring possibilities of a professional career in the arts, and preparing to enter the world of arts as a performer, creator, critic, or connoisseur.

4. ART EDUCATION AND ITS INTEGRATION IN SCHOOL CURRICULUM

Science is the most creative form of Art.

Sir C.V. Raman

In due course of time, the various education commission reports and the National Curriculum Frameworks for school education used different names and terminologies for art education and merged them with various other areas. In the report of the Education Commission of 1952-53, art education was referred to as Fine Arts, Crafts and Music for primary and SUPW (Socially Useful and Productive Work) for upper primary stages. It has also been variously termed as Work Experience and the Arts (Curriculum for Ten year School, 1975) and Arts of Healthy and Productive Living (NCFSE, 2000) and so on. *Now, there is a need to emphasise the fact that art education in the school curriculum should have its own identity and it should be addressed only as art education, comprising of the various visual and performing arts.* With this unified approach, there will be a paradigm shift in teaching objectives, content, methodology, approach of learning, evaluation, etc.

Art education should be one of the compulsory subjects from the pre-primary to secondary stages of school education. In the formal school system, art education has two approaches. The first approach

Bal Sabha or the Children's Forum

In an ideal situation, all the schools should have a forum for children where their creativity and artistic talent can attain full expression. This should be a weekly or fortnightly event for half a day (probably on Saturdays) and children should be allowed to visualize the theme, select the programmes, and organize the events, which teachers would be invited to attend. It should be a children's programme, where they can exhibit their weekly art and craft works, recite poetry composed by them, sing, dance, perform dramas selected (or written) and practised by themselves. These may not be events with a lot of paraphernalia, but simply organized, where the school provides space and time to children for self-guided creative expression in various art forms. Such practices are prevalent in many schools and may be adapted by other schools also.

is education through the arts, where learning takes place using different arts forms (visual as well as performing) tools in the teaching-learning process. This approach integrates art education with other subjects as a two-way process. It integrates art education with social sciences, languages, science, and mathematics in the form of content, where information on the art forms are provided, and also in the form of activities/ projects/ exercises, etc. The second approach is art education as a subject.

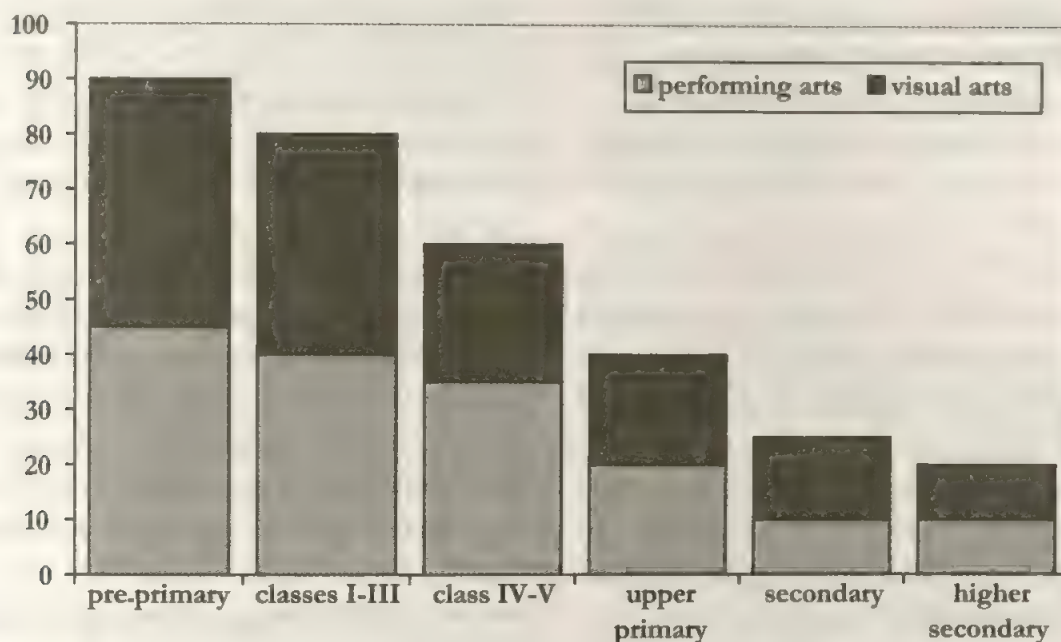
Learning through the arts should take place throughout school education (2+10+2) stage-wise. We visualize a vertical progress of child's learning. In the pre-primary stage or early childhood, learning should take place only through drawing, painting, role-play, mime, dance, movement, gestures, story telling, singing, etc., where both the teacher and the taught take part in the activities. This should continue to the next stage up to class III, where the child enters formal school system. At this stage, the child should be given sufficient space and scope for free expression through all the art forms, including the crafts. In the late primary stage

(Classes IV-V), schools may have separate classes for arts and crafts, music, dance, and drama. At the upper primary or the middle school stage, art education should be a separate subject and this should continue up to the secondary stage or Class X.

Art education should not be used by the schools merely as a showcase activity on different occasions such as annual function, inspection day, etc. Art education should be applied in activities such as arrangement of classrooms, galleries, halls, corridors, etc. and designing of school diaries, cards, school bags, etc.

Since this is an activity-based, experiential subject, it gives scope for observation, imagination, and visualization in the process of creativity. Every individual child has all types of emotions, which need to come out of the child's inner self; art education helps them in this process.

4.1 Learning through the Arts: Integration of Arts in Education (Stage-wise)



5. CURRICULUM OF ART EDUCATION

5.1 Pre-Primary Stage

Children at this stage are in the age group of 3-5 years, who have a lot of inquisitiveness and a very high level of energy. They need avenues to release this energy and it can be best utilized by involving them in creative activities. At this stage, all the education should be through arts, be it drawing, painting, clay modelling, singing, actions, or movements.

There is another National Focus Group, working on Early Childhood Education and the curriculum for this stage will be prepared after consultation with the Group.

Objectives

Major teaching objectives at this stage of education are:

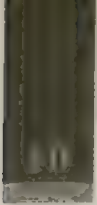
- To engage children in joyful activities
- To help children to observe their

environment and immediate surroundings, be curious, and develop imagination leading to visualization

- To encourage the child to express freely and spontaneously
- To develop children's psychomotor skills
- To develop emotional expression, communication, language skills, and creative expression
- To introduce children to the basics of rhythm and melody
- To explore and distinguish different kinds of sound, such as melodious and musical

Content, Methods, and Materials

Children must be taught different poems or rhymes in rhythm and melody, which they enjoy while learning through action and song. These poems should have themes from their immediate environment and be based on pure notes, by which



they can develop a sense for sounds. Children should also be encouraged to explore different kinds of sounds through commonly found objects so that they can distinguish between noise and music.

As for the plastic arts, children can use materials that flow freely, e.g., crayon, poster colours, earth colours dipped in water, and chalk on floor or blackboard. For three-dimensional expression, children can be given clay or non-toxic plasticine or any other malleable material to make simple forms. Simple paper cutting, paper folding, and arranging also may be given.

Every school for early childhood education should have a room well equipped with art materials, where children can explore different materials and use them for artistic activities.

Rajkumari Amrit Kaur Child Study Centre, New Delhi

Rajkumari Amrit Kaur Child Study Centre (RAKCSC), established as the Lady Irwin College Nursery School in 1955, functions as a laboratory to the Department of Child Development, Lady Irwin College. Ever since then, the Centre has been evolving and adapting to the changing needs of society, offering a wide spectrum of services for the optimal care of young children. The centre offers pre-school education, day care and after-school facilities for children of working parents, early intervention through home-based training programmes for children with disabilities, and family support and counselling. Beginning 50 years ago with only nine children, the Centre now has 250 children including approximately 40 children with special needs in the age range of 3–6 years.

Children in the school are given exposure to diverse experiences through the medium of arts,

which have the propensity of invoking spontaneous responses in children. Curriculum is translated into methods and time divisions that permit affordable freedom for children to explore their desire for movement, be aware of the rich linguistic environment, and be able to express in a warm and responsive atmosphere. The emphasis in the Centre is on using a mix of multiple strategies and methods to engage children actively in the process of teaching-learning. With ECCE being the foundation for initiating interest and forming attitudes towards settings of learning it's significance to provide joyful contexts of expression and comprehension. The arts are used in many forms and ways in the school.

Arts in the ECCE Settings, Especially Theatre

It is well understood that the arts are integral to children's interests and activities. Schools use many ways to let children experience the art forms both for expression and comprehension: decorating the classroom with materials, working with artistes and experts, and practising arts in classroom everyday.

Decorating the Classroom with Materials

Each class has a dolls house, where children get familiar sets to explore and become people they live with. It provides scope for play of fantasy for the children as well as displays the social context of children's life. The experience provides valuable insight into the social-emotional areas of children's life beyond school. Classrooms also have various objects such as props, old sandals, purses, duppatta, bags, walking stick, etc., which children can safely handle. Children play and impersonate adults for sheer joy of being 'the other'. Such opportunities are basic to theatre as well as other activities that foster curiosity, confidence, and conviviality.

Working with Artists and Experts

Besides learning the arts from teachers organically as part of the curriculum, children have the opportunity to work with professional artistes. The school has on its rolls a potter and a music teacher who meet the children once a week. Children work with them and watch them working on the kiln or sing along with the music expert, and thus gain knowledge about instruments and techniques. At this stage, children are not expected to acquire complex capacities but exposed to the joy of rhythm and rhyme and of watching the creation of artefacts. They learn to experiment in the medium, some of which may be displayed at annual events. The attempt is to provide experience of arts using materials and techniques and open avenues of interest. It is borne in mind that the ECCE curriculum impacts children's relationship with the environment of learning in the later years of schooling.

Arts as an Everyday Classroom Practice

Teachers of young children are adept at using arts in everyday transactions with children. Learning numbers or languages is facilitated with the use of colourful worksheets. Moreover, each day begins with 'song time', when children choose or recite rhymes and songs of their interest. Children also supplement the musical experience with simple instruments such as dhapli, pea pods, or a box with pebbles. Similarly, the basket of props or the dolls corner is a busy area of playing house-house. Such areas serve to create interest in the arts in a very natural and organic manner.

The After School Group of Children

There are children who come to the Centre after their regular school, as their parents are not free till they return from office. This group is in the

age range of 5–12 years. Crafts, painting, and dance are some of the main afternoon activities. Children are taken for art lessons to the nearby art school. They participate in the annual events and other festivities. The caregiver assists them in making cards and participating in other related festivities on various festive occasions.

5.2 Primary Stage

Even at the primary stage, art education should be integrated with all the subjects and used as a tool of teaching different concepts, especially in classes I, II, and III. At the same time, from class I onwards, children should be involved in creative activities through various art forms and there should be a provision of separate periods for visual and performing arts.

Objectives

- To experience joy or enjoyment
- To make children conscious of the good and the beautiful in their environment, including their classroom, school, home, and community through an integrated learning approach which a child enjoys
- To help the child freely express his/her ideas and emotions about different aspects of life through different art forms
- To develop all the senses of the child through keen observation, curious exploration, and spontaneous expression
- To enable children to understand the body, its movements, and its co-ordination
- To make children familiar with their immediately local or regional art forms
- To develop a sense of rhythm through breath as well as external expression

- To enable children to identify different forms of classical music and dance

Content, Methods, and Materials

At this stage children should be encouraged to explore and develop their ideas by recording what they see around them, trying out different materials, tools and techniques, and engaging in activities such as drawing, painting, printmaking, collage, clay modelling, etc. They should be encouraged to work with colours, patterns and textures, lines and tones, shapes, forms, and space by using pencil, pastel, poster colour, watercolour, paper, etc. Children should be made to work in small groups and share the resources. This will bring the feeling of co-operation while working together.

In classes I and II, children may be gently guided to see forms and colours and most of the time they should be left with the material to experiment and express whatever they observe around them. At this stage, formal training is not required and too much of instructions/guidance will hinder their expression. The teacher should tell them more about events of life, nature and environment, and what they see and observe around them. After that, they may be encouraged to explore and express their ideas in colour, shape, form, and space. From class III onwards, they may be given simple topics related to their day-to-day life or immediate environment, taken to workshops of local artists or craftspersons, exhibitions, local monuments, fairs or melas, etc., where they can be exposed to the social life and their socio-cultural heritage. Also, these visits should be an illustrated extension of whatever they learn in their curriculum. Teachers along with students can take part in various such school activities throughout the year.

The national anthem, national song, and simple compositions from the textbook (in their mother tongue or Hindi) may be taught with action and in chorus. Patriotic songs, community songs, festival songs, and traditional regional songs may also be taught. Students should know to mark the basic beats. Preliminary knowledge of rhythm and melody may be imparted. Experimenting with different types of sounds coming out from the self (body) and the objects found around (utensils, thread, leaves, drums etc.) may be encouraged.

In Classes IV–V, children may be taught to distinguish between pitch, volume, timbre, and duration. Games of music and drama can also be played. Use of regional language, proverbs, lullabies, etc. may be included in the curriculum. At this stage, students may be made aware of shuddha or pure notes and vikrit swaras. Basic alankars can be taught along with the sargam practices. Simple compositions from the textbook, patriotic songs, community songs, and festival songs in the regional language may be taught. Teachers may develop simple compositions based on themes/concepts taught in the language or the environment to create awareness among children about their social context and immediate environment.

6. CURRICULUM OF VISUAL ARTS

6.1 Upper Primary Stage

At this stage of school education, children can handle more complex materials and themes. So far, whatever they have developed and experienced can take form.

Objectives

Thus, apart from free expression, the objectives will shift to the following:

Some Guidelines for Art Education at the Upper Primary Stage

Proportion in the context of relationships of objects:

- What is important or close to the experience of the child becomes large in size. For example, eyes (seeing: visual), hands (feeling: tactile), feet (exploring: sensory-motor) become larger or smaller according to their importance in relation to the other objects. A flower becomes larger than the house because it is an object that can actually be grasped and is not overpowering for the child. The ears, hair, and mouth are not immediately important and so are often omitted.
- Known reality can become more important than seen reality. Four wheels of a cart/car may be drawn though only two are seen in actuality. Both viewpoints are equally valid.

Methods used:

- Change of size and shape of paper changes the whole way of seeing things.
- Use of ruler is discouraged. The aim is not precise architectural drawing but an expression of the impression or gist of the object drawn. Steadiness of hand, sharp observation, and non-reliance on mechanical instruments are encouraged.
- Fill-in line drawings should be discouraged. Lines drawn should be different, e.g., one thin and precise and the other thick, fluid, and flowing, expressing mass form rather than an outline. Line is used as a language, a specific element of picture making.
- Working together is a very important part of class work. Sharing of ideas, arriving at mutual agreement or disagreement, planning together should be encouraged. Groups may be formed with collective responsibility. These groups may be horizontal or vertical. Such activities are very useful for confidence building, learning to share, and respecting others' viewpoints.

Materials and mediums:

- Students themselves should be involved in selecting the medium. This requires active participation and choice.
- When they have a choice in selecting the medium, they choose modes they are good at and thus they are happy about the outcome.
- Mixing of mediums can make their work more attractive. It helps them have an understanding of each medium, figure out similarities and differences between mediums, and discover new ways of expression.
- Collage using old colour magazines, newspapers, old calendars, etc. gives children a choice of unlimited colours and shades. Also it does not involve much expense. It inculcates a deeper sense of form in children.

- To work together on small and large projects
- To encourage students for free expression and creativity
- To acquaint students with basic elements/principles of design
- To teach the basic characteristics of different techniques and mediums and their practical applications
- To develop orientation towards sensibility and aesthetic appreciation
- To make children understand the cultural diversity by recognizing different traditional art forms prevalent in the country

Content, Methods, and Materials

At the upper primary stage, the art education programme should comprise drawing, painting, collage, clay modelling, making of puppets; creating artistic objects by free expression, simple concepts of visual arts, knowledge of works of well-known artists, both contemporary and historical, etc. Emphasis should be laid on the use of learners' own imagination, development of their own concepts, and expression through observation and exploration. They should be enabled to develop a sense of organization and design and to experience the joy and satisfaction in aesthetic pattern that permeates all life.

Activities related to day-to-day events of life, nature, and environment may be learnt through drawing human and animal figures, free hand sketching, designing book covers, cards, folders, ties, etc., and dyeing, printing and embroidery to design textile, etc. At this stage, children should develop senses of perspective, proportion, depth, light and shade, texture, etc. by using pencil, pastel, poster colour,

watercolour, collage, pen, brush, ink, linocut, computer, etc. as tools of expression. They can also use different sizes and types of paper. They should be encouraged to work together in small and large groups. They should be given opportunities to maintain the resources of the art room and visit workshops, museums, and exhibitions.

A Case Study of Carmel Convent Sr. Sec. School, BHEL, Bhopal

Carmel Convent School not only encourages its students to study the usual subjects but also emphasises extracurricular activities to develop their creative and imaginative faculties. The extra-curricular session starts in April. This is the time when children are free from their exams and are excited begin their new classes. This is the month when drawing and painting competitions start. Students are provided with some current topic. There is no restriction regarding the medium; they are encouraged to use whichever medium they want for their expression of thought. After the summer vacations, July is an important month for Carmel Convent School as the Carmel Day is celebrated in July. On this occasion, the whole school is decorated with paper items, flowers, and wall hangings.

August is called the sisters' month. With celebration of the festival of Rakhi, students are taught to make different kinds of Rakhis in their craft class. In September and October, the school conducts science and crafts exhibition. One can take a look at the immense creativity which the school students display. The items displayed at the crafts section are all made by students in their classroom, which include paintings, drawings, embroidery-work, wall hangings, soft toys, paper bags, ceramic works, etc. Various competitions, on the basis of

classes or groups, are also held at this time, including pot-decoration, rangoli, alpana, mehendi, 'best out of waste', flower arrangement, photo framing, lantern making, vegetable carving, etc.

In December, students participate in either the sports day or the annual function, conducted alternately. Students prepare all the costumes, masks, stage sets, and dance programmes. The month ends with celebration of the Christmas Day. Students perform various cultural programmes and enjoy with Santa Claus.

Then comes the time to bid farewell to the students of class XII. The love of their juniors can be seen in the fact that even the invitation cards are made by class XI students, let alone the decoration. Similarly, students get an opportunity to display their love for the teachers on the occasion of the Teachers' Day.

In the prayer service, which has to be performed by each class, students choose a topic and convey their thoughts regarding that topic with the help of songs, skits, and charts. This is a good way to improve the imaginative ability of the students. Students are also encouraged to take part in interschool competitions and bring laurels to the school.

6.2 Secondary Stage

At the secondary stage, students will have the choice of opting for one of the following art education subjects—visual arts, dance, drama, or music.

Objectives

- Joyful experience
- To refining aesthetic sensibilities based on earlier experiences.
- To expose the learner to the cultural diversity of the country through folk art

forms, local specific arts and other cultural components leading to an awareness and appreciation of national heritage.

- To develop a perspective of artistic and creative expression through experimentation with different tools, techniques and medium in two and three dimensional visual art forms.


Content, Methods and Materials

Drawing and Painting

To express original experiences freely and spontaneously, learning to observe; development of sense of perspective, proportion, size, depth, light and shade, tactile feeling, season, time, mood etc. are some of the main objectives of art education at this stage. Basic knowledge of human body and its proportions, compositions based on various themes, knowledge of local/traditional art forms, sense of perspective, etc. may be included in the syllabus of class VIII. They may be given projects leading to creative expression and experience, participation in inter-group and inter-school art activities, study trips, interaction with artists in the community, and awareness of traditional art forms in the community and neighbourhood. Values related to other core components in education, such as India's common cultural heritage, history of freedom movement, national identity, constitutional obligations, current social issues and protection of environment, etc., may be given as topics for compositions. Students during the two years of secondary education must be allowed to work in at least three mediums using pencil, pastel, water or oil based colour, collage, linocut, pen and ink, and mixed mediums.

Sculpture

Plaster of Paris, different types of clay, papier mache, sketching practice, making of armature, pottery (hand



made), and ceramic work may be included for three-dimensional expression. Students may be encouraged to make useful products like pottery items for the school or home.

Theory

At this stage, theory should be taught along with practical study. In theory, students can be made aware of contemporary artists, their style of working, paintings, sculptures, and relief works in architecture of various periods. Art history should be taught along with various isms and styles, followed by more information on artists who specially interest the child, rather than imposing the study of certain artists, etc. It would be advisable to develop among them a sense of critical analysis of art works, how and why works of art, craft, and design differ over time and from one place to another. They can also review their own and others' works, observe and express their views on original works and reproductions, visit galleries and museums, and participate in Internet-community-based project works.

Art-related Practices at Patha Bhavan, Shantiniketan

Vriksharopan or the tree planting ceremony takes place on the 22nd of Shravan every year to mark the death anniversary of Rabindranath Tagore. A sapling is carried on a decorated palanquin in a procession of dancers, *chatri* bearers, and schoolgirls representing the five elements of nature. The area where the sapling is to be planted is decorated by *alpana* designs. Among Vedic chants, songs, and invocations of the five elements of nature, the sapling is planted. The decorations and jewellery worn by schoolgirls are made of leaves, flowers, pearls, and buds.

Halakarsban or the ploughing ceremony is performed on the morning of the 23rd of *Shravan* every year. The ceremony begins with ploughing the area, which is decorated with *alpana* designs. Two decorated bulls plough the field amid Vedic chants, recitations, and music. This occasion also marks the start of a week-long programme called *Rabindra Saptaha*. During this, every evening, talks, discussions and programmes related to arts, culture, literature, rural reconstruction, education, etc. based on Tagore's philosophy are conducted by eminent personalities.

Rakhipurnima is celebrated on the 26th of *Sharvan* every year, when students make *rakehis* using innovative materials and designs. The senior students ensure that no wrist is left empty.

Independence Day on 15 August is celebrated with songs and decorations with *alpana* designs—using leaves and flowers, or paints/powder or liquid. In the evening, the area is decorated with lamps and school and college students sing patriotic songs.

Teacher's Day on 5 September is celebrated by students by taking classes, arranging exhibitions, and decorating certain areas with *alpana* designs and seasonal flowers and leaves. Sports events with combined participation of teachers and students and a special programme by teachers for the students are organised in the evening.

Shilpotsav is celebrated on the 31st of *Bhadra* every year in Sriniketan. An exhibition of handicrafts is held. This *utsav* honours traditional crafts and craftspersons and is an alternate to *Viswakarma Puja*.

Anandamela and *Mahalaya* are held on the 8th of *Ahwin* in the school premises. For this, students from each class make small and large objects using a

wide variety of materials. Student groups (of eight or more) decorate their stalls, design posters, and keep account of their sales. Students also bring out small magazines and publications of their creative writings and drawings, calendars and cards, objects made from commonly found things, etc.

Celebration of *Dekha Divas* of Maharishi Devendranath Tagore starts with *Pausb Utsav* in the last week of December every year. On this morning, a programme of songs, recitations, and speeches is held at the Chatim Tala. The area around the *Chatim* tree is decorated with *alpana* designs made by college students of Kala Bhavana. The occasion celebrates the Brahmo Dharma. *Pausb Utsav* is held for 3–4 days. In this, local artisans and artists participate in cultural programmes and exhibitions, and a fair is held.

Celebration of the Foundation Day of Visva Bharti and a convocation of the schools are held on the 8th day of the *Pausb* month every year. The convocation area is decorated with a very large *alpana*, made by school students over a period of 3 to 4 days.

Christutsav or Christmas is celebrated on 24 December. In the evening, the Upasana Hall (or Mandir) is decorated with candles and *alpana* designs. Singing of devotional songs and carols and discourses on the festival are arranged on this occasion.

Maharishi Smaran is held on the 6th day of *Magh*, that is, the death anniversary of Maharishi Devendranath Tagore. On this day, there cultural programmes are held at the Upasana Hall in the morning and at the Chatim Tala in the afternoon or evening.

Sriniketan Varshic Utsav (Annual Festival) is held during the 23rd to 25th days of *Magh*. A

programme is held on the 23rd to celebrate the foundation day of Sriniketan. Local artists and artisans hold exhibitions. The area is decorated with *alpana* designs.

Basant Utsav (*Dol* or *Holi*) is held on the 22nd day of *Phalgun*. On this day, students colour their traditional dress with yellow colour, make ornaments with Palash (flame of the forest) flowers and leaves, welcome Basant with song and dance, and throw dry colours on each other.

Gandbi Purnabo is celebrated on the 10th of March, when all school and college students and teachers participate in cleaning up of the whole ashram (school and college) area as well as their hostel areas.

On the last day of the Bengali year, the 30th of Chaitra, a programme is held in the evening at the Upasana Hall (*Mandir*). On the Bengali New Year's Day, which also celebrates the birthday of RabindraNath, the 1st of Baishakh, a programme of songs and recitations is held in the morning at the Upasana Hall. In the evening, a dance drama is staged by the students of class IX. Students are involved in the stage and dress designing. Rehearsals continue for a month before the programme. Every Wednesday morning, upasana is held at the Upasana Hall (*Mandir*). Articles from writings of Rabindranath Tagore are read. Songs and Vedic mantras are recited.

6.3 Higher Secondary Stage

At the higher secondary stage (Classes XI and XII), fine arts can be one of the optional subjects and all the schools should provide facilities for fine arts subjects, depending on the resources available. The curriculum of fine arts subjects, be it painting, sculpture, or graphics, should involve 30% of theory

and 70% of practical work. The dimensions of history of arts and aesthetics should be included in the theory curriculum.

Objectives

At this stage of education, emphasis should be on a professional approach towards the subject rather than on creating awareness and knowledge, which was generic in nature up to Class VIII. At this stage, it should be taught as a discipline. The teaching objectives here will be:

- To sharpen the skills attained earlier
- To develop professional skills in fine arts
- To develop a perspective of design
- To help students express themselves in their preferred style and medium
- To develop a historical perspective of art in the context of the world as well as India
- To retain the joy of the activity

Content, Methods, and Material

The emphasis should be on exploring and developing ideas drawn from their imagination and experience, from their own observations, and from their own collection in their sketchbook to suit different purposes and audiences. Now, they should be able to draw on an expanded range of materials, tools, techniques, and processes (for example, drawing, designing, and print making), mix and adapt them to achieve effects, review their own and others' work, use critical feedback to develop their work further, and identify art, craft, and design of different times in western Europe and the wider world.

7. CURRICULUM OF PERFORMING ARTS

7.1 Drama

By nature children are inventive and willing to

suspend disbelief. In their own play, they dramatise without adult help and experiment with ideas. Through this play, children gradually come to grips with the adult world. They explore situations and discover how they feel.

Drama is a creative activity. It provides a medium through which the individual can express his/her ideas and reaction to the impressions he/she receives and, by expressing them, learn to evaluate and experience them. By this process, vague impressions are brought into sharp focus, puzzling ideas are demystified, and fragmentary ideas are put in perspective. Drama, like other creative arts, makes the individual examine what he is thinking and feeling. Imaginative observation is stimulated and our understanding of the world and ourselves is extended and deepened. From the earliest times, drama has fulfilled this basic need of human beings. Drama, in its true sense, is a self-evolving art form.

At the elementary level in schools (Classes I–VIII), drama is perceived as a way of learning, a socializing activity, and an art form. As children grow and move to higher stages of school education, drama takes the shape of an organized form of performing art, with groups of children working together for common goals. Drama fulfils children's psychological need of free expression and imagination, builds their characters, and finally through stories leads them to play production for an invited audience.

Drama at Different Stages of School Education	
XI – XII	Formal and organized drama
IX – X	Drama {Drama as a performing art}
VI – VIII	Improvisation
I – V	Free play {Elements of creative drama}

Creative drama in its truest and deepest sense cannot be stereotyped. Its like a river—always

What does a Child Gain from Participating in Creative Dramatics?

First and above all, the children gain enjoyment, for the very word play, understood in its widest sense, indicates enjoyment. Childhood is a time of playing, be it with peers, pets, adults, or with life itself; it is through such a process of play that the child discovers and experiences the world in a structured manner, step by step. There is a wide range of other benefits: drama provides an outlet for self-expression and helps the development of imagination, creativity, and artistic awareness; it increases social and mental awareness (particularly through role-play), enhances the child's fluency of speech and expression, leads to self-knowledge, self-respect, and self-confidence. It gives children an opportunity to learn how to co-operate with others and helps develop orderly thinking and the ability to organise. Drama creates and fosters a sense of discipline. Children quickly learn how to co-operate each other in a team to achieve collective goals in a limited period of time. This requires listening, problem solving, and time management skills, besides initiative and resourcefulness. Participation in drama improves physical co-ordination and physical fitness. It may also have a therapeutic effect, and help children to deal with their real-life problems (socio-drama), or a cathartic effect, enabling them to act out the violence and frustration in them (psychodrama). It provides social and moral training, helps young people to mature emotionally, and prepares them in a very real, though playful, way for the complex roles of adult life.

The key to this evolutionary process is respect for the child, his/her feelings, emotional states, beliefs, and also respect for the child's ability to perform tasks independently. Teachers should never demonstrate how a role is to be enacted. Telling children how to speak lines or make moves on stage limits their imagination and stunts their development. They must have the freedom to discover their own hidden impulses and potentials through play, thus motivating them for experiential learning. This enables them to seek their own highly individual ways of expression. Above all, this is how they will enjoy what they do.

on the move—making connections; connecting river banks, connecting starting points and destinations; connecting through improvisation, action and reaction, initiative and response, thinking and feeling; relations between people, ideas, and even centuries!

Julie Thompson

7.1.1 Upper Primary Stage

The objectives of teaching drama at both primary and upper primary stages are very close to the objectives of modern education (new education), e.g., development of creative, aesthetic and critical abilities, development of communication skills, social growth and cooperation, inculcation of socio-

cultural values, and above all knowledge of the self. Children learn better in a state of relaxation, where they not only enjoy learning but also construct their 'own knowledge' through different experiences that are unimaginable in a traditional classroom situation.

Objectives

Main objectives of teaching drama at the upper primary stage are:

- To develop a sense of organization, the power of observation, and concentration in children
- To enhance imagination and support self-discovery
- To help children create and organize their own ideas and perceptions through body movements
- To impart understanding of human relations and their conflicts
- To use drama as a technique in establishing peace and harmony in the school

Content

- Breathing exercises and physical movement of body (with music and without music)
- Different kinds of theatre games and exercises based on observation, concentration, trust, responsibility, imagination, vocabulary, and language
- Loud reading of stories and poem recitation with expression
- Narration and story telling
- Basic understanding of different kinds of sounds, rhythms, clappers, and other local materials, creating human sounds with variations of pitch, note, etc.
- Mime and pantomime
- Simple performances of short plays and skits

- Visit to a local theatre show/performance; its appreciation and evaluation

Children should be encouraged to get information about their own traditional and folk forms of theatre. They should be asked to watch Ramleela, Rasleela, and other festival performances in their own regions and initiate discussions in the class on different roles, characters, lifestyles, problems, attitudes, and interests, etc. that they have observed and understood while watching these performances.

Methodology

Since drama involves both individual and group work, the methodology should be mainly the workshop mode, where each child gets a chance to participate in all that goes in a drama class. The teacher's role is that of a facilitator and motivator. Children should be exposed to various independent tasks, which they take up individually as well as in groups.

7.1.2 Secondary Stage

Theatre is one of the most enriching experiences a person can have. Not only does it widen one's experience with life but it helps develop skills for coping more effectively with life's real problems. I am certain that human dignity has its roots in the quality of young people's experience.

Dr Lee Salk

Objectives

Children at the secondary stage are in a period of transition; they are, in fact, adolescents and are in the process of preparing for adult life. Hence, the objectives of teaching drama should include catering to their changing psychological needs, particularly, their search for their own identity. The following objectives should be kept in mind while teaching drama to students at this stage:

- To foster self-awareness and expression
- To create aesthetic awareness and develop imagination
- To enhance confidence in movement and speech
- To strengthen concentration and logical organization of ideas, thus developing the power of analytical thinking
- To develop tolerance and sensitivity towards oneself and others in the society; to develop appropriate attitudes towards oneself and others through creative expression
- To understand inner and outer conflicts of life and help find solutions
- To integrate learning experiences of other subjects into drama

Content

Advanced Theatre Games: mirroring groups and leaders, enacting conflicting emotions (laugh and cry), responding to music, memory games like action/ words, etc., story-telling, and role-play, improvisations of various kinds with development of theme and story, etc.

- **Body Language:** observation and understanding of different gestures and postures used at different stages of human life and related to different strata of society; using the body expressively and as a specific character
- **Voice and Speech:** exercises for voice articulation, projection, and expression; speech-related activities (loud reading with expressions) to be taken from language texts in English, Hindi, and mother tongue, etc.; interesting news items and stories from Indian classics/folklore, etc.; activities of narration and story-telling of the traditional kind

- **Aesthetic Appreciation:** exposure to various theatre performances by different groups; analysis and review of performances; evaluation of one's own growth through daily reflections; keeping record of one's observations and experiences in a 'journal'
- **Play Making:** creating a short theatre piece from a text or through improvisation
- **Stage Craft:** awareness and use of different stage crafts, viz. costume and make up, sound and music, lighting and stage setting, etc.
- **Theatre Etiquette:** exposure to different stage productions and local performances; learning certain rules of self-discipline to be observed during the play, such as taking seats before the play starts and avoiding consumption of food items, use of pagers and mobile phones, etc.

Students should be encouraged to visit exhibitions, watch plays on stage, and appreciate Indian folk forms as the audience. Local theatre personalities may be invited to school for interactive sessions with students and lectures or demonstrations. Towards the end of the session, students should be able to evaluate their own growth through an objective self-appraisal procedure.

Methodology

- The workshop mode should be adopted, which is participatory in nature.
- Group work should be encouraged for peer learning and exploration.
- Group consensus must be strictly adhered to wherever required.
- Teachers should have the spontaneity to change their stances from a facilitator to a manipulator and enabler.

8.4.2008
13267

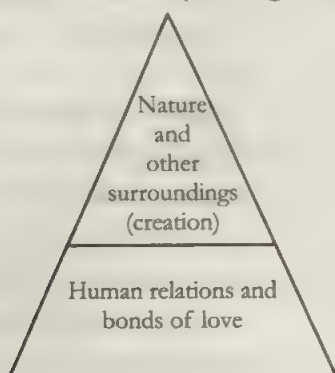


The teachers' role in a drama class of secondary education stage is very crucial. Teachers should be vigilant of their own variation of moods. They should also grow with the group by making self-observations and reflections. They should maintain a record of their own feelings and emotions in a diary to become better teachers every day.

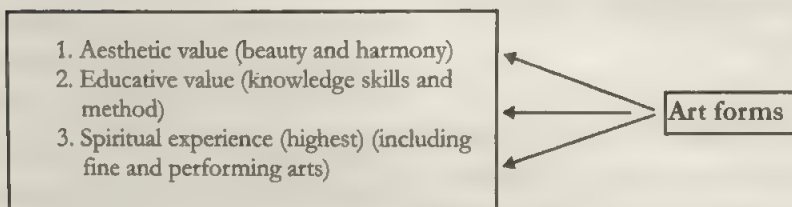
The Sensitivity Pyramid through Drama

The highest goal of any art form is 'self-realisation'—knowing, observing, awareness, and its growth—a living and growing conscious individual.

Self-realisation (seeking truth)



Own and others' sensitivity



Refinement of human nature evolving from lower to higher forms of energy.

7.1.3 Higher Secondary Stage

Objectives

- To develop sensitivity towards self, others, and also towards one's own environment
- To help learners understand their own personality through a deeper understanding of self
- To help learners strengthen their powers of observation, concentration, reasoning, imagination, and analysis
- To get an understanding of different dramatic modes
- To familiarize learners with drama as an art form, comprehend its aesthetic value,

- and develop a sense of appreciation for it
- To expose learners to Indian art and culture and develop respect for it
- To prepare and equip learners for future life for better adjustment and understanding of human nature

Content

(A) Acting

Theatre Games and Improvisation

- Advance physical and mental exercises selected for development of body, image, body balance, and the five senses; yogic discipline asanas and meditation
- Concept of abhinaya; understanding the concept of bhava, rasa, and abhinaya through practice
- Exercises in facial expressions, variation of body movements and play-reading
- Exercises selected for practising postures and gestures

Voice and Speech (Theory and Practical)

- Understanding the mechanism of voice production and the respiratory system; development of breathing; learning the correct way of breathing and the mechanism of resonators
- Development of voice, volume, pitch, tone, projection, octaves, etc.
- Learning to identify and avoid the different errors in speech
- Practising good speech—prose, poetry, dialogue, dramatic text, etc.

(B) Dramatic Literature and Play Production

- Dramatic structure, development of characters, play process, analysis of play, review and critique
- Production process

- Short review of different kinds of theatre, particularly Indian theatre

(C) Stage Techniques

- Understanding the basics of stage design; the importance of costume designer and stage maker; research and actual design for a play
- Discovering music and sound effects for appropriate modes for a play
- Lighting as a part of production design and exposure to different lighting systems and equipment

(D) Theatre Management

Students should learn to design posters, tickets, brochures, handouts, etc. for a specific school event. Students at the higher secondary stage should be encouraged to watch local stage productions, public performances, cultural festivals, etc. and maintain a reflective journal. They should be able to evaluate a stage production and give their own opinion and feedback on such a production for better theatrical presentation. Students should be able to write their observations, experiences, and other details of their self-growth on a daily basis. They should also be able to reflect on social issues, human nature, and relations and keep a record of the same in a journal.

Methodology

1. Theoretical inputs are to be provided by the teacher through discussion, interaction, take-home assignments or projects, etc.
2. All practical work will be done through the workshop mode, which has to be participatory in nature.

Curriculum for children with special needs would focus on those learning goals which can easily be achieved. Different dramatic modes and activities

Drama for Children with Special Needs

For the disabled child, the 'drama' experience is both educational and therapeutic. The creativity of the entire process of drama; using imagination to be 'someone else', integrating dance, music, speech and action, is often 'left out' of the educational experience of the child with special needs. Drama has an immense potential to break through our stereotypes about what a disabled child can or cannot do.

Developing a script/production in which their abilities can be used at full stretch is the first challenge. How does one bring together children who are wheelchair-bound, have restricted mobility (due to spasticity or orthopedic dysfunction), or suffer from visual impairment, speech defects, limited attention/retention span, etc. on the same platform and still make it a worthwhile experience for the audience? Choosing a story with animal characters usually works best, allowing the wheelchair to be 'transformed' into flower petals or the wings of a bird ...providing opportunities for those who cannot speak to dance or move in their own way to the music, and giving simple dialogues to those who can master and deliver it with sufficient 'chorus' lines for all to pitch in!

First, one has to break the story into small sections that can be explained and repeated section by section to the participants, so they can get familiar with characters, situations, and the sequence in which they follow. The limited experience of the disabled child must be kept in mind. Not all of them are even familiar with the different animals and birds of our country—so an educational input is needed for this as well. Only now can rehearsals begin.

It is better to rehearse small sequences separately so that they can be totally mastered by the cast before moving onto the next sequence. Slowly, over a period of eight to nine weeks, will the play begin to emerge and children will be happy to repeat and add onto the action. Also, humour, both physical and verbal, is an essential ingredient of a children's play. By the day of performance they would all be geared up, as this is often their first experience on stage and they would all be eagerly awaiting it!

should be used keeping in view the respective disability of each child.

For physically challenged children

- Narration, story-telling, and speech-related activities
- Sound and music
- Puppetry
- Formal drama with clear plan and instructions

For visually challenged children

- Narration, story-telling, and speech-related activities
- Sound and music
- Playing musical instruments

For emotionally disturbed and neurotic children

- Role-play
- Improvisation

- Music and movement
- Preparation of masks and puppets

7.2 Music

7.2.1 Upper Primary Stage

Objectives

- To develop an appreciation for music through knowledge of different notes and rhythm (tala)
- To distinguish different styles/forms of vocal and instrumental music

Content and Methods

At the upper primary stage, students should be able to develop a sensitivity towards musical forms, both vocal and instrumental. A thorough knowledge and understanding of shuddha and vikrit swaras, and ability to sing a few alankars should be taught. Students should be taught compositions based on ragas, i.e., chhota khayal in vocal music and drut gat in instrumental music. Also Carnatic music should be taught according to capacity of the teachers and students. Community songs, folk songs, songs of national integration, devotional songs, etc. can be taught. Learning traditional songs or instruments from members of family and community and performing it in the class may be encouraged. All the children should be given opportunity to enhance their performance and participate in different activities, i.e., group singing, orchestra, duets, trio, etc. may be encouraged at this level which may be developed by the students.

Music should not be restricted to the conventional system and should have a lot of scope for innovations. The children should be made aware of the various contemporary musicians, vocalists, and instrumentalists. Through various activities and

projects, students at this stage should be encouraged to make a pool of information about different artists, collect their photographs and biographies, etc. and display them in the classroom. Teachers teaching at this stage should explore the possibility of involving musicians of their community/region. Audiovisual material may be used and the teacher should be able to teach students the basics of classical vocal and instrumental music, which should also be made available to them.

7.2.2 Secondary Stage

Music will not only lighten the burden of curriculum on children but also reduce the conflicts their mind and give them opportunities to bring out emotions from inside. Creative expression through music enables students to maintain emotional balance and harmony due to enhanced aesthetic values developed in them. At this stage, the subject becomes a discipline/stream, which the child can pursue for higher studies. This is a crucial stage for linking school education to higher education. Music teaching at this stage should be linked with college education.

At this stage, theory and practice of the subject become equally important. A historical perspective of the traditional musical forms needs to be developed. In theory, students should be able to define different terminologies of the subject with a clear understanding.

Content and Methods

At this stage, a basic sense of classical music can be developed through tal, notation system, and singing and playing. The ragas and swaras are patterned in such a way that students should be able to recognize the qualities of a raga and the part played by its swaras at this stage.

7.2.3 Higher Secondary Stage

Content and Methods

Vocal: melody instruments (sitar, sarod, guitar, violin, flute, etc.)

Theory: shruti, swar

- Working knowledge of the notation system
- Classification of musical instruments
- Contributions of musicians and their biographies
- Project work

7.3 Dance

The teaching of dance as part of the formal curriculum provides a number of distinct advantages, which are probably encountered only in Indian system of dance practice.

Since classical dance is an aesthetic culmination of movement, music, expression, literature, mythology, philosophy, rhythm and fractions, yoga and sadhana, if properly taught, it can give many advantages and, in fact, can be a corrective method for many of the problems currently being faced in the formal education system. Some of these advantages are:

- Dance provides complete awareness of the body—how to stand, how to breathe, how to hold the spine, how to walk, etc.
- Dance enhances the sensitivity of a person. In a society where feelings have been mostly suppressed and modes of expressing them have been very few, dance is a natural way of expressing human feelings and creating harmony within and without.
- Dance improves concentration, mental alertness, quick reflex action, and physical agility. It also helps in relieving stress.
- Through dance training, memory sharpens.

It is through dance that one discovers that the body also has its own memory. The mind has to be trained in a manner to memorize the movements of the body.

- Its relation with the other arts gives a broader dimension to the mind. No art can be nurtured in isolation. Every art has reflections of some other art. Dance also has music as an integral part, and poetry, painting, and sculpture are also closely associated with dance. So the learning of dance is not restricted to just body movements; it is a complete experience of the understanding of our cultural heritage.

7.3.1 Upper Primary Stage

Learning Objectives

- To gain practical knowledge and basic understanding of different classical dance forms and acquaintance with them through movements
- To develop an eye for aesthetics
- To develop the overall personality through body and mind coordination
- To understand the cultural and literary heritage in brief

Contents and Method

Students should know the definition of classical and be able to differentiate between the classical and regional dance forms. They should be able to identify all the seven classical dance forms of the country geographically, describe each of them, their history, and costumes. At this stage, students should get familiar with simple terms of dance, such as rasa, hasta, abhinaya, etc. They should also be able to develop aesthetics through experiences such as attending dance performances and visiting dance

institutions in the locality to understand the process of learning. Students can also visit nearby monuments, museums, and temples and write about the dance forms reflected in them.

During the upper primary stage, mythology including stories from Panchtantra, The Ramayana and The Mahabharata can be introduced. Imaginative themes can be adapted using simple dance movements and music.

7.3.2 Secondary Stage

In the curriculum of secondary education, one of the art education subjects will be compulsory for all the students for a period of two years. The dance curriculum should include both theory and practice in the ratio of 30:70.

Learning Objectives

- Building on the knowledge of basic dance forms, which have been introduced earlier
- Familiarity with the musical components of dance forms
- To develop an overview of the allied areas of the dance forms, such as knowledge of instruments, accompanying techniques, costumes, stagecraft, concert and audience etiquette, aesthetics, etc.

Practical

- Basic footsteps, positions, hand movements, and mudras of the chosen classical dance form and their usages
- Understanding of rhythmic time cycles
- Simple combination of dance

Theory

A brief history of the classical dance forms of India and the regions they originally belong to

- Introduction to Bharat's Natyashastra
- Life sketches of well-known dancers and musicians

Projects

Projects may include watching a full-length live classical dance performance and discussing it subsequently in the group.

7.3.3 Higher Secondary

Objectives

- To make an in-depth study of the chosen dance form
- To be able to articulate and communicate about the dance to laypersons using the dance vocabulary

Content

At this stage, the student should focus on a detailed study of the chosen dance form (nritta, nritya, and abhinaya) and also the literary texts pertaining to it. Elements of stagecraft, such as acoustics, lights, sets, costumes, make up, etc., can be introduced. Familiarity with musical instruments associated with the dance form is also desirable.

Practical

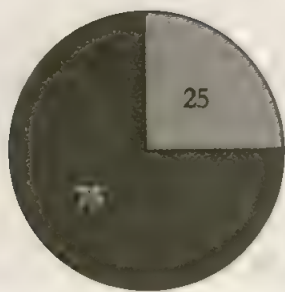
- Learning the fundamentals of the traditional dance forms
- Understanding the musical formats associated with the dance form and the accompanying instruments

Theory

- Detailed study of the Natyashastra and introduction to Abhinaya Darpana
- Familiarity with poets and their works associated with the respective dance forms

Project

- Presentation by each student through lecture demonstration
- A dissertation/documentation based on an experience/interview with an exponent of dance



■ Arts Education ■ Others

- Study of other trends in dance such as modern dance, experimental dance, etc.
- Introduction to teaching of dance
- Attending performances of various dance forms

7.4 Time Allocation

7.4.1 Pre-primary Stage

In pre-primary classes, usually, the total duration of working is four hours five days a week. Although the entire curriculum will be transacted through art forms, at least one hour each day should be allocated for experiential practice of the art forms.

7.4.2 Primary and Upper Primary Stages

For classes I to V

- 2 periods a week for drawing, painting, and sculpture
- 2 periods a week for craft
- 2 periods a week for music
- 2 periods a week for dance
- 2 periods a week for drama

For activity-based subjects such as arts and crafts, schools should allocate block periods, which is two periods of 40–45 minutes each. On an average, schools have 40 periods per week (at the primary stage) and 48 periods (at the upper primary stage), out of which one-fourth should be allocated for art education.

7.4.3 Secondary Stage

During the secondary stage, art education as a compulsory subject requires equal time distribution as for other subjects. At least six periods (three block periods) should be allocated for practical activities and one period should be allocated for theory.

7.4.4 Higher Secondary Stage

At the higher secondary stage, art education as one of the compulsory subjects requires at least eight periods (four block periods) for practical activities and two periods for theory. Time could also be allocated in the form of half a day everyday for art and crafts. This time could be used for workshops, melas, community projects, etc.

8. EVALUATION IN ART EDUCATION

It has been suggested that evaluation in art education has to be conducted periodically to assess the progression of the child's performance and this evaluation has to be done on a non-competitive, non-comparative basis. The vertical growth of the child's performance is what needs to be assessed. The evaluation criteria will be developed for different stages, for which a broad guideline is provided here.

8.1 Pre-primary Stage

(*Refer to Evaluation from writing team paper)

At this stage, usually evaluation takes place in the form of descriptive reporting of an overall progress and behaviour of the child. At this stage of education, usually language, numbers, and simple ideas about life are taught through art forms. Thus, participation of the child in all the activities during four hours of schooling should be assessed. It is advisable that teachers emphasise free expression and

Evaluation

- No examination
- Process oriented
- Criteria based
- Non-competitive
- Continuous and compressive

creativity throughout the year and also assess the child in terms of his/her own progress rather than judging him/her as compared to other children in the class because competition kills creativity among the children. They need more encouragement than competition for self-development.

8.2 Primary Stage

From the primary to the higher secondary stage, the process is very important and the evaluation is to be done throughout the year.

The work of children should be assessed on a three-point scale (in every term)

- Learning to observe (observation)
- Spontaneity and free expression
- Interest in participation in different activities
- Group work participation of each child

8.3 Upper Primary Stage

The work should be assessed periodically and reflected in the report card (on a four/five-point scale):

- Participation of students
- Social interaction
- Understanding and development of sensibility of basic elements/principles of art and design
- Proficiency in handling the medium used

- Experimenting in different mediums

8.4 Secondary Stage

Evaluation is a continuous process with grades from each term:

- Six complete works by the end of two years
- Internal assessment before board examinations on all the work done during the two years IX and X (50 marks).
- Assessment by external examiner (50 marks) to be done after seeing exhibition of complete works and examination work (six-hour paper) in consultation with the internal examiner

8.5 Higher Secondary Stage

Formal evaluation (on a five-point scale) with marks assigned as in case of other subjects:

- Submission of portfolio
- Process orientation
- Proficiency in handling the medium
- Accuracy in observation
- Expression of the student's individuality
- Adequate depiction
- Accuracy in depiction/ sketching of objects

9. ART EDUCATION AND TEACHER EDUCATION IN INDIA

Teachers play a very significant role in the early life of a child. After parents, teachers are the adults with whom the child starts interacting at a very early age (probably at the age of three years onwards) and this is the stage of foundation of the child's learning and behaviour upon which he/she builds his/her future. While talking about the profile of the child in a curriculum, it is equally important to consider the profile of a teacher,

teacher education, and the capacity building of teachers in India in the present scenario.

There is a strong need for revamping teacher education and capacity building for teachers in the country because the teacher is the key person who has to transform the curriculum and then transmit it in the classroom. Since the curriculum of art education at the pre-primary and primary stages has been largely integrated with the teaching of different subjects, the art education component in the teacher education and training—both pre-service as well in-service—needs to be adequate. Since a large number of schools have one teacher to teach a class in the primary stage, the teacher should apply teaching-learning methods of various visual and performing art forms to be more innovative and creative. It is essential that teachers themselves are creative enough to create interest among children to be more creative. (The other National Focus Group on Teacher Education will be consulted for more suggestions and advice on this issue.)

Upper primary stage onwards, there is a need for teachers specially trained in imparting art education. The concern here is of lack of trained teachers in the schools for art education like TGTs and PGTs for teaching other subjects, such as language, mathematics, social science, and science. The art teacher may be a trained artist, but none of the colleges/universities having four-year degree course in music, fine arts, dance, or drama trains teachers. Students who wish to opt for teaching the arts as a profession need to be trained as teachers for at least one year, during which they can learn different pedagogical issues, methods, and approaches of teaching-learning and evaluation.

During the 1960s, RIE Bhopal and Ajmer conducted one- and two-year courses for fine arts

and industrial crafts, which were later on discontinued. In today's time, when there is more scope for professions related to visual and performing arts and more schools can offer art education at secondary and higher secondary stages, trained art teachers are all the more necessary.

It has been largely observed that artist teachers in the schools only teach students to copy their style instead of encouraging them to be creative and develop their own styles of expression. Here, the group has three major suggestions:

- To increase the component of art education in teacher education for various stages
- To conduct extensive teacher orientation programmes for in-service teachers
- To develop a one-year course for art education teachers after completion of their professional degree/diploma in any of the visual or performing arts and before they become teachers

To increase the components of art education in teacher education for different stages, the Group has following suggestions:

- After higher secondary education, a two-year training programme makes candidates qualified for primary teaching, but this is a very short period for understanding the arts and will give only a cursory knowledge. So, schools must get resource teachers two or three times a week for the primary level.
- For primary teachers, it is important to teach concepts of all subjects through art forms. This needs to be imbibed in the teacher education in such a way that the teacher herself becomes creative and innovative in teaching drawing, painting, paper cutting, mask making, role-play,

improvisation, singing, playing instruments, body movements, and facial expressions, and other art tools that can be used by the primary teachers in classrooms.

- In the teacher education curriculum for upper primary and secondary stages, aesthetics and appreciation of art and film should be included. The teacher should be able to use art forms as a teaching tool for teaching various subjects.

**Case of B. El. Ed., University of Delhi
I Year (1998-99)**

Practicum courses

PR 1.1 Fine Arts/ Performing Arts

PR 1.2 Craft/ Participatory work

PR1.1 Performing Arts

Individual Work

- Narration/speech
- Mime and movement
- Role play
- Improvisation
- Poetry and music

Group Work

- Sound and movement
- Role-play
- Improvisation
- Group singing/chorus
- Group mime—with/without theme
- Writing stories/plays
- Preparing plays

Warm up Exercises and Games

- Stretching—flexibility
- Breathing
- Mirroring
- Faith—pushing, lifting, diving
- Space

- Sense
- Balance
- Body postures
- Machines

Games

- Eye contact
- Fish ball
- Freeze
- Making alphabets
- Making stories from word chains
- Making stories from objects
- Changing stations
- Blindfold and making chains (blindfold)
- Whisper a word (pass)
- Blinking eyes
- Pass a clap
- Observation
- Word game (be quick)

I.W.—devote 1–2 sessions on each of the activities.

G.W—1–2 sessions depending upon the progress shown by students.

Prepare a few dramas from school texts—Hindi/ English/ Social science.

Content of Drama in Teacher Education: B. Ed.

- Introduction to theory familiarizing with Indian theatre, various folk forms, Greek theatre, and Sanskrit drama. Students should be encouraged to read a few classics like Oedipus Rex, Mrichhakattikam, Shakuntalam, and stories from The Mahabharata and The Ramayana, and to watch stage production of reputed theatre groups or companies.
- Dramatic moves: notation and story-telling, drama games for concentration, observation, and imagination, and exercise for balance, use

of space, language and expression coordination, etc.

- C. Speech-related activities: conversations, notation of stories or episodes, building up story with an idea or object, story theatre—reading story/poem/piece of prose with two or three different characters.
- D. Sound and music: creating sounds with one's own use of body, playing orchestra with a combination of sounds (group) in rhythm—use of clappers, hands, whistle, stick, etc. (local resources).
- E. Mime and movement: mime with recorded music and own sounds, introduction to pantomime.
- F. Role-play: playing low- and high-status roles with fantastic, real, and imaginative themes.
- G. Improvisation:
 - a) simple improvisations based on situation of daily life, human relations, nature, and surroundings
 - b) improvisations based on objects, costumes, and properties
 - c) improvisations on characters/situations like
 - a mother who lost her child in a natural disaster (earthquake, tsunami, etc.) or war
 - a girl who could not be sent to school after primary years
 - a group of boys trying to find a treasure in a haunted house
 - children playing in a garden
 - life at a railway platform
 - an evening in the local bazaar or mela
 - preparing for the arrival of a guest in one's school/home

- d) playmaking for young children: dramatic structure and the terms used in it, viz., plot, character, prologue, epilogue, conflict, dialogue, monologue, arts, climax, scenes, tragedy, comedy, etc.; supportive sound and music effects, light effects and special effects, etc. to set the mood of the play; exposure to a full length play reading and also its staging by a group/company
- e) preparing a short play based on at least two stories, one taken from the folk section and the other a modern story
- H. Masks and puppetry: simple paper mask and puppets—glove and hand puppets, finger puppets, preparing puppets from leftover materials at home, such as sweater, socks, T-shirt, rags, etc.
- I. Simple stagecraft: set designing, costumes and props, light designing, and special effects

Move of teaching drama: Drama/theatre is a performing art; hence, essentially the methodology of teaching drama is participatory, leading students to form their own questions, explore their own imaginative worlds, find their own areas of interest, and develop accordingly with the guidance of teachers. Students should be free to participate in all dramatic activities and create energy within them for serious drama. Group sensitivity needs to be developed by the teacher in the early part of the course through continuous sharing exercises, the knowledge of the self, and understanding of one's own sensitivity.

Here, the teacher's role is manifold as the learning process involves a lot of experimentation.

The teacher is a guide, enabler, motivator, manipulator, facilitator, and teacher as part of a whole group. The methodology of teaching drama involves the 'workshop mode', which is based on the principle of 'self-learning'. The theory part should be interactive in nature, where free atmosphere is provided to students to explore and develop their own understanding through the available resources of books and journals. Imposition and forced discipline should not be exercised; rather, students should be given complete freedom to bring out their hidden potential through self-observation and self-discipline. Students should be encouraged to write their own experiences and feelings in a self-reflective journal and assess their won growth on a daily/weekly basis.

10. STRATEGIES FOR IMPLEMENTATION

There are different stages of implementing art education, such as bringing in art education into the main curriculum of school education, its acceptance by different stakeholders, and its being imparted effectively in schools, which need to be reviewed. There is a need to develop a stage-wise curriculum and detailed syllabi, teaching-learning material, evaluation criteria, extensive pre-service and in-service training for teachers, and guidelines for schools on developing infrastructure. There is also a need for sensitisation of the stakeholders—the state directorates, examination boards, education department, school management, principals, teachers, and parents. Sensitivity towards the subject will enhance the quality of education.

The curriculum framework developed by the NCERT will provide a broad guideline to different states about learning-teaching objectives and content and methods of teaching visual and

performing art forms at different stages of schooling. To make the curriculum implemented successfully, various strategies have to be adopted at different levels: states, examination boards, education departments, directorates, school management, school principals, teachers, and parents.

Infrastructure

All schools should have the basic facilities to provide art education, which will include trained teachers, resources to provide basic materials, separate space for conducting visual and performing arts.

Classroom Organisation

In an ideal situation, schools should have rooms especially allocated for activities related to both visual and performing arts. Activities related to art education need space where students can spread their work, sit at ease, and interact with the teacher. A carefully planned, fully stocked, and well-equipped art room contributes more effectively in art teaching. Some schools have separate art departments, as art departments require several rooms. Some even have separate exhibition halls or display areas. On the other hand, in some of the schools, classrooms are converted into art rooms during the allotted art periods. Students may be encouraged to consider the classroom space as their own, decorate it, and take the responsibilities for maintaining it. An art room or a music room or a hall for theatre is a must in schools. It should have illustrations, bulletin boards, space for storage, display area, working area, slide projection facility, computer, etc.

The number of students in a classroom should be limited and manageable. This permits the teacher to pay personal attention to every student. If the

class is large, it is advisable to divide them into different groups. This will enable the teacher to supervise them group-wise. The physical arrangements in a classroom for any particular subject are dictated by the activities to be carried out.

The arrangements in the music/dance room should be done on similar lines. In an ideal situation, schools should have a separate room for music, where the musical instruments, such as Tabla, Sitar, Tanpura, etc., may be kept for use by the students. The room can also be used for theatrical practice as well as dance. Since singing produces higher volume of sound, especially when a group is singing or playing instruments, it requires either a soundproof room or a room located in one corner of the school building. The sitting arrangement has to be made on the floor to accommodate the whole class. Whether the room/hall is used for visual or performing arts, schools should have a corner of bookshelves, containing books on arts forms, artists, etc., which should be accessible to students.

Practices in Classroom and Outside

Some strategies for classroom and outside-the-classroom practices have been suggested for the schools and teachers. Teachers should try to conduct group activities so far as possible. This will enable children to share their resources and a sense of cooperation and sharing will develop among them. Students right from the pre-primary to secondary stages should be given opportunity to keep their classrooms clean, display charts, posters, and paintings, etc., which should keep changing at regular intervals. Display of students' works encourages them to work more. Teachers, including the class teacher, art teacher, and subject teachers,

should give opportunity to all children to display their works.

Using Local Resources

Looking at the socio-economic and cultural diversity of the country, it would be all the more essential for schools, parents, and teachers to be able to use the local regional arts and craft traditions in the developmental stages of school education. As mentioned earlier in this paper, we need to protect our diverse culture and prevent the local and regional practices from merging into one homogeneous culture. Children are required to be made aware of the uniqueness and diversity of their own surroundings and environment. All the schools should provide their children opportunity to work with the community beyond the four walls of the school. Almost all the cities, towns, and villages in India have local arts and crafts traditions, monuments, etc., around which the children can construct their own history. Artists, artisans, and performers may be called to the school, or they can be employed on part-time basis by the schools to teach the art forms. Teachers in the school should help build a small library or archive of materials, posters, books, charts, audio-visual materials, etc., which can be used and managed by the students. Teachers with the help of students can also develop materials for display.

Workshops to be Organized Frequently

Schools may regularly organize workshops for a week or fortnight, where local artists can be invited to interact with the students and teach them the arts or crafts. Workshops on theatre, music/singing, making a musical instrument, pottery, leatherwork, folk dance, animation, and so on can be arranged

for students' experiential learning. In these workshops, children and teachers from neighbouring schools can also join. Workshops may also be conducted at the artists' workplace. Workshops can also held be for conservation of the cultural heritage or study of a monument.

Classroom Interactions

It is essential for teachers to interact with students regularly by asking them about their interests and what they would like to do in the classroom rather than being prescriptive all the time. Knowledge sharing is another method to make the child feel important when he/she can share her/his experiences or works with other students in the class. Teachers too should share their learning experiences with children and participate in different activities. Teachers should also share their classroom experiences with other teachers in the school as well as teachers of other schools. Art teachers of different schools can also have a forum to share their experiences for better teaching-learning and evaluation practices.

11. RESOURCE MATERIAL FOR ART EDUCATION TEACHER AND SCHOOLS

Schools should maintain a small library having reference material and publications from different government and non-government organisations in printed and audio-visual media on various art forms. These may include teachers' handbooks, audio and video cassettes, CD-ROMs, films, etc. depending upon the resources available. Schools can also build small resource centres, which they can share with the community, or archives where different material collected by students may be kept. This resource centre or library or archive should be accessible to all the students. Here, we have tried to

give some of the materials developed by different institutions.

National Council of Educational Research and Training

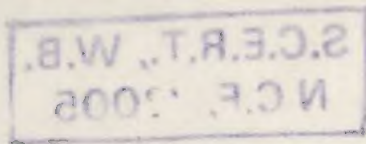
- Teachers' Handbook of Art Education, Class VI
- Let us Sing Together: Aao Mil Kar Gayen, 1999 Education
- Sangeet Ka Lahrata Sagar, Vishnu Digambar Paluskar (Hindi)
- Hindustani Shastriya Sangeet Ke Pramukh Kantha Sangeetagya (Hindi)
- Uttar Bharatiya Shastriya Kantha Sangeet: Ek Adhyayan
- Raja Ravi Verma (Hindi)
- Ek laya ek Tala (Hindi)
- Kala Shiksha Ki Shikshak Sandarshika (Class V)
- Fun with Art and Crafts
- Research Studies and Monographs—Orchestral Harmony

Central Institute of Educational Technology

Audio-visual material on visual and performing arts

National Book Trust

- Contemporary Art in India. A Perspective (Pran Nath Mago)
- Indian Folk Arts and Crafts (Jasleen Dhamija)
- Indian Painting (Sivaramamurti)
- Temples of North India (Krishna Deva)
- Temples of south India (K.R. Srinivasan)
- Tribal Life of India (N.K. Bose)
- All About Photography (Ashok Dilwali)
- Art: The Basis of Education (Devi Prasad)
- Shiksha Ka Vahan: Kala (Devi Prasad)
- Low-Cost/ No-Cost Teaching Aids (Mary Ann Dasgupta)



- Rabindranath Tagore: Philosophy of Education and Painting (Devi Prasad)
- Hindustani Music (Ashok Ranade)
- Musical Instruments (B.C. Deva)
- Performance Tradition in India (Suresh Awasthi)
- Bengali Theatre (Kironmoy Raha)
- Creative Drama and Puppetry in Education (R. Contractor)
- Ancient Indian Costume (Roshen Alkazi)
- Flowering Trees (M.S. Randhawa)
- Himalayan Travels (Ram Nath Pasricha)
- Hindustani Music (Ashok Da Ranade)
- History of Gujarati Theatre (Hasmukh Baradi)
- Tansen: The Magical Musicial (Ashok Davar)

Center for Cultural Resources and Training

Audio-visual Materials

- Odissi Dance, Part 1 and 2
- Ramayana: Balakhanda
- Bharatanatyam Dance, Part 1 and 2
- Seraikella Chhau
- Nati Dance—Himachal Pradesh
- Purulia Chhau
- Mask Dances of West Bengal
- Folk Dances of Sikkim
- Jaisalmer: The Golden City
- Poetry on Walls: Vishnupur Terracotta Temples
- Weaving Tales of Cloth: Baluchari Sarees
- Agra Fort (World Cultural Heritage Site)
- Agra Gharana, Part 1 and 2
- Karinga: Land of Rising Sun
- Raas Manipuri dance
- Khajuraho (World Cultural Heritage Site)
- Churches and Convents of Goa (World

Cultural Heritage Site)

- Mahabalipuram (World Cultural Heritage Site)

Audiocassettes

- Azaadi Ke Geet (Songs of Freedom Movement)
- My Pledge to Freedom
- Regional Songs, Part 1 and 2

Colour Slides

- Slides on performing arts
- Slides on plastic arts

Cultural Packages

- National Symbols
- National Flag (Tiranga)
- National Anthem (jana-gana-mana)
- National Song (vande mataram)
- National Animal (tiger)
- National Bird (peacock)
- National Flower (lotus)
- National Calendar
- National Emblem (Ashoka Chakra)
- Forts and Palaces of Madhya Pradesh
- Fatehpur Sikri 1 and 2
- Textile Designs 1 and 2
- Forts, Palaces and Havelis of Rajasthan
- Purulia Chhau
- Traditional Toys
- World Cultural Heritage Sites— India 1, 2, 3 and 4
- Art of Puppetry, 1 and 2
- Kuchipudi Dance
- Bharatanatyam Dance
- Manipuri Dance
- Kathakali Dance
- Kathak Dance
- Odissi Dance
- Expressions in Lines

- Musical Instruments of India 1 and 2
- Architecture of Delhi
- Cultural History 1, 2, and 3
- Forts of Maharashtra
- World Natural Heritage Sites - India 1 and 2
- Traditional Theatre forms of India – 1 and 2
- Reports and Books
- Kumbh City Prayag
- Teeratharaj Prayag
- National Seminar on Culture and Development

Publications Division

- Basohli Painting (M.S. Randhawa)
- Buddhist Sculptures and Monuments (Publication Division)
- 5000 Years of Indian Architecture (Publication Division)
- Folk Metal Craft of Eastern India (Meera Mukherji)
- Indian Classical Dance (Kapila Vatsyayan)
- Living Dolls: Story of Indian Puppets (Jiwan Pani)
- Looking Again at Indian Art (Vidya Dehejia)
- Madhubani Painting (Mulk Raj Anand)
- Natarajan in Art, Thought and Literature (C. Sivaramamurti)
- Panorama of Indian Painting (Publication Division)

- Selected Surrealistic Painting (National Gallery of Modern Art)
- Some Aspects of Indian Culture (C. Sivaramamurti)
- The Eye in Art (Dr. Rajendra Vajpai)
- Wall Paintings of The Western Himalayas (Mira Seth)
- Dance Legacy of Patliputra (Shovana Narayan)
- Indian Cinema—A Visual Voyage (National Film Development Corporation)
- Indian Classics: Malayalam (G.S. Iyer)
- Indian Muslims: Festivals and Customs (Dr Majda Asad)
- Musical Instruments of India (S. Krishaswami)
- The Language of Music (V.K. Narayan Menon)
- Documentary Films and Indian Awakening (Jag Mohan)
- Films Division and the Indian Documentary (Sanjit Narwekar)

Reports

Yashpal Committee Report, 1993
 Kothari Commission Report, 1966
 Report of the Secondary Education Commission, 1952-53
 NCERT Committee on Improvement of Art Education, 1966

REFERENCES

- Learning Without Burden
- National Curriculum Framework for School Education 1975
- National Curriculum Framework for School Education 1988
- National Curriculum Framework for School Education 2000
- National Policy on Education 1986
- Programme of Action on NPE 1992
- A Practical Guide for Teaching K-12 Visual Arts Edited by John A. Michael, 1993.
- 'Design for Learning through the Arts' by Prabha Sahasabudhe, presentation of paper at IIC Asia, Project UNESCO and Center for International Art Education Symposium IIC, New Delhi.

National Focus Groups - Position Papers

VOLUME I CURRICULAR AREAS

- 1.1 Teaching of Science
- 1.2 Teaching of Mathematics
- 1.3 Teaching of Indian Languages
- 1.4 Teaching of English
- 1.5 Teaching of Social Sciences
- 1.6 Habitat and Learning
- 1.7 Arts, Music, Dance and Theatre
- 1.8 Heritage Crafts

VOLUME II SYSTEMIC REFORM

- 2.1 Aims of Education
- 2.2 Systemic Reforms for Curriculum Change
- 2.3 Curriculum, Syllabus and Textbooks
- 2.4 Teacher Education for Curriculum Renewal
- 2.5 Examination Reforms
- 2.6 Educational Technology

VOLUME III NATIONAL CONCERNS

- 3.1 Problems of Scheduled Caste and Scheduled Tribe Children
- 3.2 Gender Issues in Education
- 3.3 Education of Children with Special Needs
- 3.4 Education for Peace
- 3.5 Health and Physical Education
- 3.6 Early Childhood Education
- 3.7 Work and Education



राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

ISBN: 81-7450-562-8